

Development of the Esplanade by Kunio Maekawa

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Abstract

"Esplanade" is one of the names related to outdoor spaces that Kunio Maekawa (1905–1986) used in his late architectonics design activities. This paper examines how Kunio Maekawa applied the structure of outdoor space in Western Europe to Japanese architecture by studying all esplanades and analyzing the differences between and similarities to his original design, Place du Carrousel. First, he organized outlines of the esplanade, and then analyzed the differences from and similarities with Place du Carrousel. In addition, he compared five different esplanades as objects of study. This made Kunio Maekawa's technique for an esplanade clear. As a result, he was receptive to composing enclosed spaces that still relate to their surrounding environment. In other words, he has substituted Western plazas in Japan by planning esplanades from the viewpoint of city planning.

Keywords: Kunio Maekawa; esplanade; Le Corbusier; Place du Carrousel; Saitama Kaikan

1. Introduction

1.1 Purpose

According to Yoshitake Doi, in Japan, the word *hiroba* (plaza) was used for the first time by Goro Hani, whose book was published in 1949.¹ The book introduced the outline of the plaza in Europe and mentioned that they are not found in Japan. In fact, outdoor spaces, which are called *hiroba* in Japan, are quite different from the plazas of European cities that originated in Agora and the Forum. The Japanese *hiroba* is an open space incidental to stations, the city hall, etc. It is not clearly positioned as an urban space. This is a result of institutional flaws in city planning.²

Kunio Maekawa (1905–1986) planned a number of public outdoor spaces by referring to Place du Carrousel in the later stages of the design activity, and called the space an esplanade. Maekawa was an architect who left over 130 works in Japan and overseas, and has been highly regarded as a pioneer of modern Japanese architecture.^{3,4} In addition, the Western European modern architectural approach that Kunio Maekawa brought to Japan was later passed down to disciples such as Kenzo Tange (1913–2005) and Masato Otaka (1923–2010), and it has become a significant trend in Japan.⁵

The esplanade that Kunio Maekawa realized is based on three works. In addition, the only research analysis that is related to esplanades has been the work of Saitama Kaikan (1966). There is no previous research that analyzes unrealized esplanades and esplanades diachronically.¹ Therefore, this paper examines the concepts for all of Maekawa's esplanades, including unrealized works. Then, we clarify how Maekawa applied the western space composition of external space in Japan by analyzing the differences between and similarities with the Place du Carrousel.

1.2 Method

We used the materials that were published in architectural journals by Kunio Maekawa Associates, the Maekawa Institute of Design (MID), and Maekawa Associates, in addition to drawings that are kept by Maekawa Associates.²

First, We will examine documents and architectural journals that are related to the esplanades of Maekawa. Then, We will present a definition by using the subject of the esplanade and existing studies (Chapter 2). Next, in regard to Place du Carrousel, which Maekawa defined as a place where the esplanade was created, the focal point is clarified by the opinion of Maekawa himself (Chapter 3), and an analysis of differences between and similarities with the esplanades in Maekawa's works is presented (Chapter 4). In addition, we clarify the methods for Maekawa's esplanades by comparing five esplanades from the research.

1.3 Previous Research

There are many research studies that analyzed the characteristics of architectural methods by focusing on Maekawa's architectural works.^{6–10} We also analyze the roof garden of Maekawa.¹¹ However, this

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paper focuses on the esplanade in the architectural works of Maekawa, and analyzes part of the modern building method that he continued to seek in modern architecture.

In addition, Miyauchi, Tominaga, and Inoue defined the esplanade of Maekawa by pointing out the differences from the architectural promenade that Le Corbusier advocated.¹²⁻¹⁴ However, they were unambiguous in their descriptions, targeting only Saitama Kaikan's (1966) esplanade. By contrast, this paper clarifies how Maekawa applied and developed Place du Carrousel among all the esplanades that he planned.

Table 1. Description of Esplanade by Kunio Maekawa

Year	Author	Contents	Target work	References
1966	Taira, K	I tried to embody the appearance of office construction which should exist at the business center area in the future.	Tokyo Marine Building (1966)	(1966.12) Aim for the municipal environment of tomorrow. A history of beautiful landscapes in cities. The architectural culture, shokokusha, p.121
	Adachi, M	I'm sure that this certainly will start to recover the humanity of 'Marunouchi' in the future.		(1966.12) The appeal of Kunio Maekawa. SD, p.7
1978	Mayekawa, K	There are things, but you don't feel them. Moreover, you feel like you are surrounded by something.		(1978.12) Is There a prospect as an Architect? A Sequel to the Reconstruction in Modern Architecture, Shokokusha, p.65
1980	Mayekawa, K	I didn't hide the library, but put that in a group, then created the space of Esplanade.	Saitama Kaikan (1966)	(1980) Demanding a living space with active spontaneity, Architectural Pictures: expressions and techniques, genkosha, p.74
1981	Mayekawa, K	Somehow you are surrounded, and feel like protected. That is good for me.		(1981) The Principles of an Architect, Shobunsha, p.195
1985	Mayekawa, K	I called that sort of terrace that was constructed the esplanade. The model remained in the method of Saitama Assembly Hall more than in Kyoto Assembly Hall.		(1985.6) The World of Architects - Kunio Maekawa, Hiroba, p.15

2. Description of the Esplanade (Tables 1. and 2.)

There are 21 descriptions of the esplanade established in the architectural work of Maekawa. Among them are six descriptions by Maekawa himself, and a discussion of the Saitama Kaikan (1966) or Tokyo Marine Building Project (1966).¹⁵ Maekawa admitted that the first appearance of an esplanade in Japan was at the Saitama Kaikan. In addition, he wrote that the origin of his esplanade was the Place du Carrousel, which he visited with Le Corbusier.^{12,16}

Moreover, there are seven descriptions by employees of Maekawa's architectural firm. All were presented as explanatory notes when Maekawa's work was published in an architectural journal. Adachi pointed out the influence of Le Corbusier and Western Europe.¹⁷ Nakata, Ozawa, and Kakuda focused on the relationship of the surrounding environment and the esplanade.¹⁸⁻²⁰ All emphasized the esplanades' architectural effects, and make clear their differences from traditional plazas in Japan to the present day.

In addition, there are seven descriptions by architectural historians and critics. Each of them described a specific esplanade. Miyauchi and Tominaga described it as a courtyard-like square with an esplanade that was not closed. At the same time, they wrote that it includes a fluid walking path.^{12,13} In addition, Tominaga and Kato point out that an esplanade has more impact on people who gather to rest than the architectural promenade that Le Corbusier proposed.^{13,21}

Table 2. Descriptions of the Esplanade by Kunio Maekawa

Year	Author	Contents	Target work	References
	Taira, K	He connected the concept of the roof garden that Le Corbusier had been suggesting with the road in the city directly.		(1966.7) SD, Kajima Institute Publishing, p.53
	Adachi, M	We can assume that the concept where people gather is emphasized more than the promenade.		(1966.7) Kenchiku, Seidousha, p.92
	Nakata, J	The esplanade should be perceived as a "knot" for making a user-friendly building for the people living in that area, not simply as having as its sole function a building that is easy to access.		(1966.7) Kenchiku, Seidousha, pp.99-100
	Sawada, T	The dynamic change in the point of view was providing enjoyment for the people who come to the esplanade. However, I was disappointed when I entered the tea room that was situated close by. The precious esplanade couldn't be seen from the tea room, as what was seen from the 2nd floor was a view of the shopping street.	Saitama Kaikan (1966)	(1966.7) Two questions and one lesson, Shinkenchiku, Shinkenchiku-sha, p.136
1966	Adachi, M	The esplanade is almost a synonym for the promenade, with the significance of an esplanade and a pedestrian area, (as well as also having the meaning of an observatory.) The word promenade, in the middle of the present-day consumer city, only has a function for people to pass through easily, and is used indifferently as a place for strolling, stopping and having a conversation. On the other hand, it's good to think greatly about the relative importance of the concept of an esplanade as a place for people to gather in more than a promenade.		(1966.7) Kenchiku, Seidousha, p.92
	(Tanaka, M)	An esplanade disconnected from the bustle of the street while having a spatial continuity was able to be both a courtyard, and also a place suitable for rest and chat. Furthermore, it's also a place where children can play with no danger from cars.		(1966.7) The architectural culture, shokokusha, pp.86-87
	(Tanaka, M)	Not only did the esplanade have effectiveness for the lighting, ventilation, view, disaster prevention and evacuation from the building itself, it had a mental and social effect in answering the longing of the people by making a similar contribution to the surrounding area.	Tokyo Marine Building (1966)	(1966.12) The international architecture, International Architecture Association, p.36
	Osawa, S	In order to understand communication within the building more easily. Moreover, there was a demand for a connection with the park, without casting out the external environment.	Tokyo Metropolitan Art Museum (1975)	(1977.1) Shinkenchiku, Shinkenchiku-sha, p.202
1977	Kakuda, K	By the composition of the external space led from the Esplanade to the open space, the unique park quality of this Ueno forest is internalized and became environmental.		(1977.4) Kindaichenshiku, Kindaichenshiku-sha, p.28
1980	Nanjo, K	As I expected, the esplanade, being surrounded by four buildings on display, became the perfect place to command a view of Ohori Park.	Fukuoka Art Museum (1979)	(1980.1) The architectural culture, shokokusha, p.48
1981	Miyauchi, Y	It is a kind of external space where citizen can freely enter and leave, although it is limited by the walls of the buildings arranged in the surroundings in the spatial dimension, the sight is opened, and it is a square with courtyard feeling, and at the same time a promenade with liquidity.	Saitama Kaikan (1966)	(1981) Kunio Maekawa Works, The Principles of an Architect, Shobunsha, p.382
2005	Kato, S	Maekawa had set a patio and sunken floor square that have a function like a square of the city in Italy where people take a rest, meet and talk. We can see the aspect of the building from the patio and can also see the patio from inside of the building.	Tokyo Metropolitan Art Museum (1975)	(2005) The leader of rebel, shobunsha, p.103
2006	Tominaga, Y	The surroundings were limited, and while one's gaze could spread out either way, a promenade was established with a flow like the courtyard-like plaza.		(2006) Beyond the Architectural Promenade of Le Corbusier, Kunio Maekawa - Dialogue with Modern, Rikuyosha, p.22
2014	Inoue, S	Maekawa also called Saitama Kaikan roof garden and courtyard an esplanade. This is a word which brings together the French for "space (espace)" and "strolling (promenade)". It is a new coined work meaning 'strolling space' that was made in France in 20th century.	Saitama Kaikan (1966)	(2014.11) Le Corbusier or John Ruskin, GA Japan, A.D.A.EDITA Tokyo, p.123

Legend: Employees of Maekawa Associates, architect & engineers
 Other

3. Acceptance of the Place du Carrousel

Maekawa was asked about the origin of the esplanade in a dialogue with Yoshihisa Miyauchi. He replied that it was the Place du Carrousel:

"Garden of Louvre, the esplanade connected to Jardin des Tuileries. The esplanade has wings coming out."³

Place du Carrousel is a public garden in a crowded architectural area in the first ward of Paris, and is positioned between the Jardin des Tuileries and the Musée du Louvre. In addition, what Maekawa described as "wings" were the Richelieu, Denon, and Sully wings of the Musée du Louvre. These "wings" surrounded three sides of the Place du Carrousel (Fig.1.).

Maekawa was impressed by the words, "Somehow I am surrounded and feel like I need to be protected," which Le Corbusier repeatedly used when discussing the Place du Carrousel. Thus, Maekawa began to focus on a courtyard-like space that was surrounded by many buildings. In his answer to Miyauchi's question, "Isn't that a concept of something like a courtyard inside the building?," Maekawa answered, "No. It may face outside." As you can see from this, Maekawa paid attention to the continuity with Jardin des Tuileries that extends northwest from the side with no wing, and also focused on the relationship with the surrounding city

environment, which is not divided by wings, and the flow of people from different directions.⁴

In addition, Maekawa wrote, "There are objects. But don't let us feel there are objects." In his writing, he did not mention clearly what he meant by "object." However, perhaps we can assume that he was referring to the Arc de Triomphe du Carrousel in the center of the garden, or the surrounding Louvre Palace, or the many buildings outside of the wing. In short, Maekawa did not concentrate on a morphological element that had been placed in the garden, but paid attention to the relationship between the garden and the city.

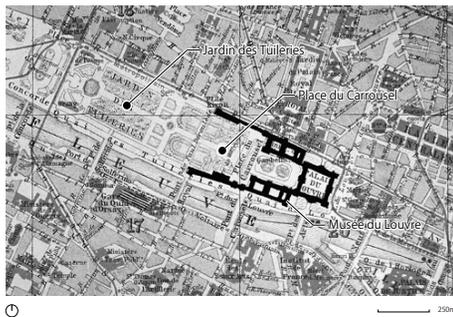


Fig.1. Place du Carrousel⁵

4. The Esplanade in the Architectural Work of Kunio Maekawa

The external space where the named esplanade was used in the architectural work of Maekawa is found in five works: Saitama Kaikan (1966), Tokyo Marine Building Project (1966), Pompidou Center Competition Proposal (1971), Tokyo Metropolitan Art Museum (1975), and Fukuoka Art Museum (1979). All these esplanades are confined to works in the later stages of Maekawa's architectural career. However, the esplanade design for the Tokyo Marine Building Project was not utilized when the project was carried out in 1974. In addition, because the Pompidou Center competition proposal was rejected, the naming of the esplanade can only be confirmed in the blueprints.

4.1 Saitama Kaikan (1966) (Fig.2., Photo 1.)

Saitama Kaikan (1966) is located on the high street that joins Urawa Station and the Saitama Prefectural Office. The shopping area in front of the station is also adjacent to Saitama Kaikan. A variety of large and small buildings are closely packed into the surrounding area in similar fashion to the Place du Carrousel. In this kind of site, Maekawa planned to surround the esplanade with buildings and the existing library at the neighboring site,⁶ and to add benches, trees, and plants to stimulate its free use by the citizens.

Similar to what followed at Place du Carrousel, Maekawa used the street of the prefectural office to the south and Sakura-so Street to the east, which are the main streets, to enable people to approach from several different directions.

However, a significant difference from Place du Carrousel is that the esplanade of Saitama Kaikan has a structure with different elevations along the land shape of the site.⁷ Several of the external spaces are connected by gentle stairways. Because of the irregular flow between each stairway, Maekawa planned a layout that did not have an overhead view of the panorama of the esplanade from each position. The fluid flow line makes the esplanade an extension of the surrounding cities and visually links them. However, as Sawada insists,⁸ visual connectivity of the esplanade and the room inside is not the goal. The esplanade is planned as a walking path that mainly connects to the outdoors.

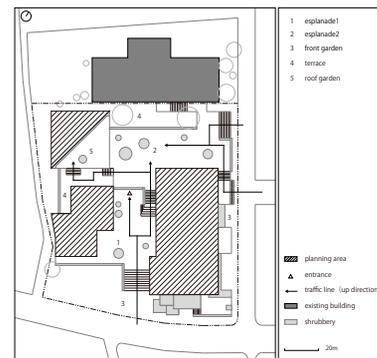


Fig.2. Site Plan of Saitama Kaikan (1966)



Photo 1. Esplanade of Saitama Kaikan (1966)⁹

4.2 Tokyo Marine Building Project (1966) (Fig.3., Photo 2.)

The period of 10 years from planning to completion of the Tokyo Maritime Building project was exceptionally long. This is because the period involved an aesthetic debate.¹⁰ For this reason, Maekawa publicized the plan, including the esplanade, in an architectural journal in 1966, prior to the project's completion in 1974.

The site of the building of the Tokyo Marine Building Project (1966) is located close to the exterior garden of the Imperial Palace in a place where high-rise buildings surround three sides of the site and share the road between them. As for the dense formation of buildings similar to the Place du Carrousel, by having the planned buildings approach the garden of the Imperial Palace, the esplanade is surrounded by planned buildings and existing buildings on the adjoining site.

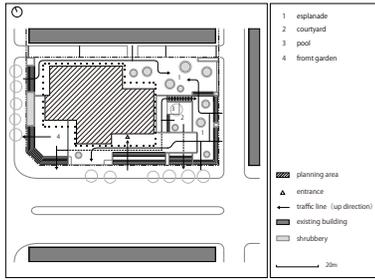


Fig.3. Site Plan of Tokyo Marine Building Project (1966)

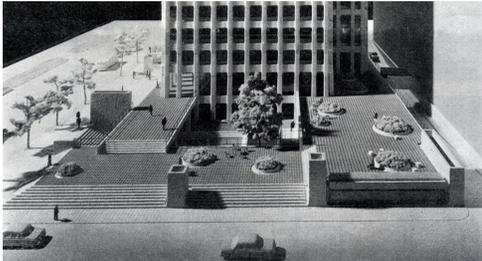


Photo 2. Esplanade of Tokyo Marine Building Project (1966)¹¹

Maekawa planned the esplanade not as a private external space but as a public external space that people could freely use. In short, the esplanade of the plan of the Tokyo Marine Building is different from the structure of the ascent and descent of Saitama Kaikan, but it surrounds the esplanade with the planned building and the existing buildings of the adjacent land in the same way as Saitama Kaikan. The efficacy of the composition of the esplanade in lighting, ventilation, view, disaster prevention, and refuge was offered not just for the Tokyo Marine Building Project but also for the surrounding buildings.¹² At the same time, the esplanade was utilized as a configured arrangement for dealing with changes in traffic.

Furthermore, the esplanade of the Tokyo Marine Building Project was unlike that of the Place du Carrousel. It was planned as a three-dimensional garden in which to stroll, together with vertical movement. This is not only an approach from the facing road at ground level, but also must be connected to the underground road and the subway station, which will be constructed in the future. Maekawa designed both lines where people ascend and descend from ground level, and by bending them, he made possible a variety of approaches from many directions.¹³

4.3 Pompidou Center Competition Proposal (1971) (Fig.4., 5.)

The Pompidou Center Competition Proposal (1971) was a blueprint submitted to the Beaubourg Centre International Competition in Paris in 1971. The two copied drawings that were submitted are stored at Maekawa's architectural firm. Because the drafts of Renzo Piano (1937-) and Richard George Rogers (1933-) were selected, Maekawa's draft was not implemented.

This plan was for an urban district with densely packed buildings like the Place du Carrousel, to be located at the eastern end of the Beaubourg district. At this site, Maekawa arranges the buildings of the art museum and library north and south in parallel, and set up an esplanade between them. Therefore, with regard to the Esplanade of Pompidou, like those of the Tokyo Marine Building Project and Saitama Kaikan, not only the buildings but also the existing construction of the adjacent land and the structures surrounding the esplanade are used. In short, Maekawa connects the people streaming from the districts in the east and west by using the esplanade.¹⁴

To concurrently satisfy the capacity that the configured buildings required, Maekawa positioned the esplanade on the surface of the upper level, creating space for walking that was more three-dimensional than that at the Place du Carrousel. In addition, Maekawa created a visual connectivity from the esplanade to the city around it by daring to bend the space for walking, and thus changing the view.

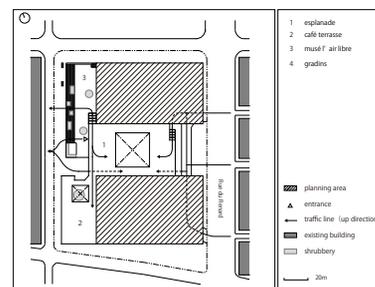


Fig.4. Site Plan of Pompidou Centre (1971)

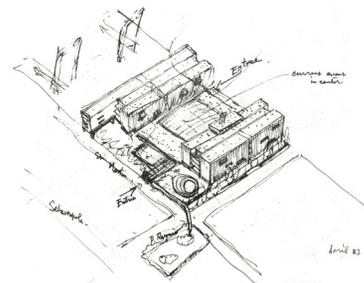


Fig.5. Esplanade of Pompidou Centre (1971)¹⁵

4.4 Tokyo Metropolitan Art Museum (1975) (Fig.6., Photo 3.)

Tokyo Metropolitan Art Museum (1975) is a plan that is a part of the city parks system. Its site condition is totally different when compared to esplanades planned for urban districts at that time. The concept of the esplanade has changed dramatically since then.

Tokyo Metropolitan Art Museum is a reconstruction of the old Tokyo Metropolitan Museum (1926) as a result of aging of the structure and a lack of exhibition space. It was planned within the premises of Ueno Onkoh Park, which is a metropolitan park. Maekawa

used a surrounding esplanade with multiple planned art galleries and positioned at the center of the architecture.

Furthermore, the environment around Tokyo Metropolitan Art Museum is very different from that of the Place du Carrousel, which is located in a concentrated area of buildings. However, Kunio Maekawa made his esplanade series in visual terms, and it flows to adjacent Ueno Onshi Park like the Place du Carrousel and Jardin des Tuileries.

While establishing the lines of flow in the approach to the esplanade toward the several lines of pedestrian flow at Ueno Onshi Park, Maekawa, by leaving as much as he could of the existing trees and shrubs on the site, drew the environment from the park into the premises and attempted to tie together fluidly the park and the esplanade.¹⁶ However, owing to the requirements of the strict layout, the entrance was established on the lower level, and vertical movement was added that was not seen in the Place du Carrousel.¹⁷

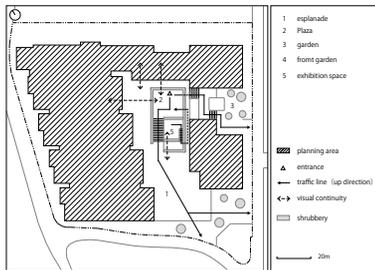


Fig.6. Site Plan of Tokyo Metropolitan Art Museum (1975)



Photo 3. Esplanade of Tokyo Metropolitan Art Museum (1975)¹⁸

In other words, the esplanades in the 1960s planned for dense areas of buildings were surrounded not only by planned buildings but also by existing buildings that were adjacent properties and the streets around the site. On the other hand, the esplanades of the Tokyo Metropolitan Art Museum planned in the lush city park were surrounded by multiple art galleries, and were used as an extension of the walking path in the park.

Unlike the Place du Carrousel, Maekawa's design also focused on the visual indoor and outside continuity. By creating a glass surface on an entire wall that separates the esplanade from the interior exhibition hall, Maekawa created a plan in which both are transparent. In addition, by unifying the completion of the hall and the esplanade, there was little separation

of the visual aspect of the interior and exterior, and he created the space as one body.

In addition, while the visual continuity of the indoor and outdoor areas was weak in esplanades designed before this work, the 1960s esplanade was planned for walking that occurs only outdoors.

4.5 Fukuoka Art Museum (1979) (Fig.7., Photo 4.)

The site of Fukuoka Art Museum (1979) is located in Ohori Park. Many construction ridges of different heights, although used as a path for strolling, surround the esplanade. The approaches are posted for visitors on both the north side and the south side to connect from Ohori Park.

For the esplanade of the Fukuoka Art Museum, like the previously mentioned Tokyo Metropolitan Art Museum and Place du Carrousel, the adjoining park and its connection were established. This created a visual continuity toward Ohori Park as its subject.¹⁹ Moreover, despite a high underground water level (60 cm to 1 m below ground),²⁰ because a great area of floor space was required,²¹ the esplanade was planned as a construction of gently rising steps with bends. At the same time, by visually combining the line of flow through the south side of the park and the entrance hall, lines of pedestrian flow that connected in various ways were constructed through the indoor and outdoor areas.

The esplanade of Fukuoka Art Museum places emphasis on the continuity inside and outside in comparison with previously designed esplanades. In addition, the inside and outside are connected not only visually but also by the flow in the esplanade of the Fukuoka Art Museum.

For instance, in Saitama Kaikan (1966) and the Tokyo Marine Building Project (1966), the continuity from within and without is made sparse by avoiding placing openings in the walls facing the Esplanade.

Meanwhile, at the Fukuoka Art Museum (1979), the walking path arranged north and south of the planned building intersects the indoors and outdoors while going around horizontally and vertically. In addition, this design unifies the finishing materials between the inside and outside, leading to a direct internal and external continuity not only with regard to the traffic line but also visually.

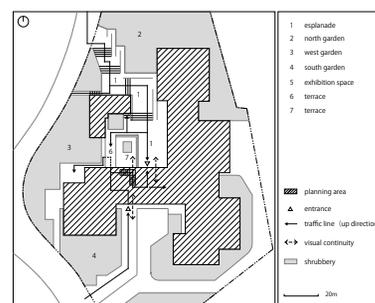


Fig.7. Site Plan of Fukuoka Art Museum (1979)



Photo 4. View of Esplanade from Entrance at Fukuoka Art Museum (1979)²²

5. Conclusion

This paper clarified the following topics with regard to Kunio Maekawa's development of the esplanade:

- 1) All esplanades in Kunio Maekawa's architectural works were planned with half-closed, half-open arrangements by multiple architectural sections. Therefore, while the esplanade is enclosed it does not exclude the surrounding environment. It is just like how Kunio Maekawa interpreted Place du Carrousel.

- 2) The flow of walking was set side by side both horizontally and vertically and the esplanade was not the only method used, but was changing and developing through five different works.

The esplanades of Saitama Kaikan (1966), Tokyo Marine Building Project (1966), and Pompidou Center Competition Proposal (1971) were established as solutions to the congestion of buildings in urban districts. These designs were used as open spaces that were freely available to an unspecified number of citizens. Therefore, it was necessary that the configuration of the esplanade was planned to be surrounded by and integrated with planned buildings and also neighboring buildings. The esplanade had a planned walking path that was connected only to the outdoors.

By contrast, the esplanades of the Tokyo Metropolitan Art Museum (1975) and Fukuoka Art Museum (1979) were built mainly for visitors. These sites, which include lush surroundings, are themed. For this reason, the esplanade is surrounded with multiple planned buildings. In addition, by connecting visually to the inside rooms of the planned buildings, the esplanades connect seamlessly from the surrounding environment to the insides of the buildings.

These differences result from the fact that the esplanade's walking flow was designed relying on the surrounding environment. The esplanade is diverse because it brings together various walking flows in the surrounding area.

- 3) By planning esplanades from the viewpoint of city planning, Kunio Maekawa replaced continuity with the surrounding environment as incorporated in western plazas with the Japanese environment. Therefore, esplanades today are quite different

from the Japanese open spaces in those days — esplanades that had weak connections to the city. This method has been often referred to, mostly by Kunio Maekawa's pupils, as a varied way to introduce the surrounding environment.

Notes

- ¹ Kato regarded the esplanade of Tokyo Metropolitan Art Museum as an exception. "It has a function like an Italian city plaza, and a plaza with a courtyard and sunken floor style." (Kato, S. (2005) *A Changing City, Japan: Its Spirit and Shape*, Studio Ghibli, p.284.
- ² A total of 370 drawings and 354 of articles and dialogues are kept in the Maekawa Associates office. Planning materials include microfilms, original drawings, contract drawings, implementation drawings, construction drawings, equipment drawings, and completed drawings, which are left for each work. In addition, I interviewed representative Mr. Hashimoto of Maekawa Associates five times in total: on September 13, 2010, August 15, 2014, March 26, 2015, October 29, 2015, and October 12, 2016.
- ³ Maekawa, K. (1978.12) "Is There a Prospect as an Architect?," *A Sequel to the Reconstruction in Modern Architecture*, Shokokusha, p.65.
- ⁴ Although they is no spoken evidence from Maekawa, he was positive toward Miyauchi's query that "people walk freely around it, and there is also a promenade-like component."
- ⁵ (1931) *Paris et ses environs*, manuel du voyageur, Karl Bædeker
- ⁶ Maekawa, K., and Miyauchi, Y. (1978.12) "Is There a Prospect as an Architect?" *A Sequel to the Reconstruction in Modern Architecture*, Shokokusha, p.65.
- ⁷ Fujii, S. (1966.7) "Excavation of Space," *Shinkenichiku*, Shinkenichiku-sha, p.134.
- ⁸ Sawada, T. (1966.7) "Two questions and One Lesson," *Shinkenichiku*, Shinkenichiku-sha, p.136.
- ⁹ Maekawa Associates Architects & Engineers. (2006) *Kunio Maekawa Works*, Bijutsu Shuppan, p.209, Japan.
- ¹⁰ Museum für Ostasiatische Kunst took around 10 years from the design to the completion of construction as well, but this was a delay owing to the orderer's circumstances.
- ¹¹ (1966.12) *Kenchikubunka*, shokokusha, p.122, Japan.
- ¹² "It is natural that it is useful not only for fire prevention but also for light and ventilation of the entire city.... The Building Standard Law was switched to a limit of volume. In addition, by the style of the special city area, a bonus is provided to the plan that is effective for space in the city and for fire prevention.... It is not only effective for taking in light, ventilation, landscape, fire prevention, and evacuation of the building, but also it contributes to the area surrounding where it is effective mentally and socially by satisfying the requests of residents." (1966.12) *The Architectural Culture*, Shokokusha, p.124.
- ¹³ After a debate over aesthetics, the conducted plan did not have much difference in the height between the surface of the road and the outside space. Indeed, the name of the outside space was changed from Esplanade to square.
- ¹⁴ As for the esplanade, Kunio Maekawa noted in his outline, "Esplanade comme un nœud des régions l'est et l'ouest Parisien (A focal esplanade which connects east and west Paris)." Maekawa, K. (1971.4.15) *Kunio Maekawa Le Cosmos et la Méthode*, Maekawa Associates, Architects & Engineers, p.118.
- ¹⁵ Kunio M. (1985) *Kunio Maekawa: Le Cosmos et la Méthode*, Maekawa Associates Architects & Engineers, p.120, Japan.
- ¹⁶ Osawa, S. (1977.1) *Shinkenichiku*, Shinkenichiku-sha, p.202.
- ¹⁷ Although there is a 15-m height restriction at the site of the Tokyo Metropolitan Art Museum since it is a scenic zone, about twice the floor area of the old building is requested. For this purpose, nearly 60% of the area must be below ground level. It is planned that the entrance also will be in the basement along with the opening to provide light and ventilation to the basement. Kakuda, K. (1977.4) *Kindaikenichiku*, Kindaikenichiku-sya, p.28.
- ¹⁸ Maekawa Associates, Architects & Engineers. (2006) *Kunio Maekawa Works*, Bijutsu Shuppan, p.227, Japan.

- ¹⁹ "As I expected, the esplanade, being surrounded by four buildings on display, became the perfect place to command a view of Ohori Park." Nanjyo, K. (1980.1) *The Architectural Culture*, Shokokusha, p.48.
- ²⁰ "Against a high water level, the ground surface will be lifted by 1 m, and four exhibition buildings will be arranged in a shape like an L. Then, these will be connected at a height of 5 m by an artificial ground-surface esplanade. The pedestrian who enters from the north building will see Ohori Park to his right, and enter the second floor's lobby from the wide loose stairs between the high and low exhibition narrow spaces." Nanjyo, K. (1980.1) *The Architectural Culture*, Shokokusha, p.48.
- ²¹ When Fukuoka Art Museum (1979) was built, the largest art museum was Tokyo Metropolitan Art Museum in Japan, closely followed by The Fukuoka Art Museum.
- ²² Maekawa Associates Architects & Engineers. (2006) *Kunio Maekawa Works*, Bijutsu Shuppan, Japan, p.239, Japan.

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